

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

In re the Reissue Application of: §
BILL L. DAVIS and JESSE S. WILLIAMSON §
§
For Reissue of U. S. Patent 5,630,363 § Group Art Unit: 2854
Issued May 20, 1997 §
Serial No. 08/515,097 §
§
Filing Date: May 20, 1999 § Examiner: S. Funk
§ J. Hilten
§
Serial No.: 09/315,796 §
§
For: **COMBINED LITHOGRAPHIC/** §
FLEXOGRAPHIC PRINTING §
APPARATUS AND PROCESS §

DECLARATION OF GARY DOUGHTY

I, Gary Doughty, being duly sworn, declare and state the following:

1. During May of 1992, I was President of Classic Color, Incorporated, a subsidiary of Williamson Printing Corporation. I am a co-inventor of the "WIMS" process, now embodied in U.S. Patent No. 5,370,976.
2. Immediately after filing the application leading to the '976 on May 22, 1992, Jesse Williamson and I embarked on a trip to Germany for several reasons, one of which was to try to encourage MAN-Roland to utilize the WIMS process. A copy of my itinerary and a recap is attached hereto as Group Exhibit A. Prior to visiting MAN-Roland on the afternoon of May 27, 1992, we visited several "Hi-Fi"/color separation facilities, including Reufforth G.m.b.H. (Mühleim), Eder Repros Offset Repro G.m.b.H. (Stuttgart) and Wittemann and Küppers Reprowerk Stätten G.m.b.H. (Frankfurt). Jesse Williamson had long discussions in the car with me and Harry Bowyer of Wolstenholme International Ltd. (U.K.) as to how we could increase the amount of metallic ink to be delivered to the substrate.
3. On the afternoon of Wednesday, May 27, 1992, we visited the MAN-Roland facilities in Offenbach, Germany. I recorded part of our conversations with the Germans (see Exhibit B transcription). My trip report is attached hereto as Exhibit C.
4. During the visit to MAN-Roland's facilities, Jesse Williamson mentioned to me the desirability of going "up front" in the offset lithographic process with a flexographic

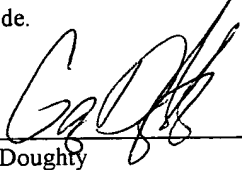
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unit having an anilox roller or using a gravure printing unit up front. We also discussed this approach with Harry Bowyer in the car after the visit.

5. On June 3, 1993, I returned to Dallas. Jesse returned to Dallas on May 31, 1992.

The undersigned Declarant stated further that all statements made herein of Declarant's own knowledge are true, and that all statements made on information and belief are believed to be true; and further that these statements were made with the knowledge that willful false statements and the like so made are punishable by fine or imprisonment, or both, under Section 1001 of Title 18 of the United States Code.



Gary Dougherty

Date: 9-24-00

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TO: JESSE WILLIAMSON

FROM: GARY DOUGHTY

SUBJECT: EUROPEAN TRIP

DATE: MAY 18, 1992

ITENERARY FOR EUROPEAN TRIP AS OF MAY 5-18-92

FRIDAY, MAY 22 DEPART DFW VIA AMERICAN AIRLINES #70 2:55PM

SAT., MAY 23 ARRIVE FRANKFURT, GERMANY 7:40AM
Hotel in Offenbach Take Taxi from Airport (10-15 mins)

SUNDAY, MAY 24 ADJUSTMENT DAY

MONDAY, MAY 25 MEET WITH HARRY BOWYER (WOLSTENHOLME) ??

TUESDAY, MAY 26 VISIT W/HANS REUFFUTH (REUFFUTH) ^{English Suspect MAN/ROLAND} TO INTERPRET 10:00AM
VISIT W/HARALD KUEPPER ^{English Good} (WITTEMANN & KUEPPERS) 1:00PM

WED., MAY 27 *Drive* FLY TO STUTTGART (Approx 2 HRS) ^{English Good} ~~Leave~~ 8:00 AM
VISIT W/HERR INNO EDER (EDER REPROS) 10:00AM
Drive FLY BACK TO FRANKFURT (Approx 2 hrs) ~~Leave~~ 12:00
AT MAN/ROLAND - VISIT W/HERR HELMUTH PLEIER (MANROLAND) 3:00PM

THURS., MAY 28 FLY TO LONDON, HEATHROW ARRIVE 10:00AM
VISIT W/TONY JOHNSON & CHRIS BAKER
(CROSFIELD/LONDON) 45 MIN DRIVE 11:00AM
TRAVEL BY CAR TO DARWEN, LANCASHIRE ??
^{2 HRS} DINNER W/ HARRY BOWYER

FRIDAY, MAY 29 MEET W/PERSONNEL FROM WOLSTENHOLME AFTER? CONTEX
*Wolstenholme driver - ** VISIT W/CONTEX & CROSFIELD SHOP AM ??
to fly to dinner - SPEND EVENING IN MANCHESTER
lunch in bank of @ Wol. Meet w/ Wol. Personnel

SAT., MAY 30 TRAIN FROM MANCHESTER TO LONDON 200 MILES AM 9:45 - 12:00
SPEND EVENING IN LONDON

SUNDAY, MAY 31 DEPART LONDON-GATWICK VIA TRAIN FROM LONDON TO VICTORIA STATION TO
AMERICAN AIRLINES #51 GATWICK (Approx 45 MIN) MUST ARRIVE @ Airport by 9:00
ARRIVE DFW AIRPORT 10:40AM
2:45PM

DAWN NICHOLSON OF WOLSTENHOLME (HARRY BOWYER'S SECRETARY) WILL/HAS BOOKED ALL INTERMEDIATE TRAVEL (AIR, RAIL, CAR) AND HOTEL ACCOMODATIONS. ANY QUESTIONS OR PROBLEMS, PLEASE LET ME KNOW.

RESPECTFULLY SUBMITTED,

GARY DOUGHTY

* WAITING FOR CALL FRM GREG SMITH FROM XYVISION/CONTEX TO CONFIRM EXACT TIME/ NAME OF COMPANY AND PARTIES INVOLVED FOR THIS VISIT.

CC: JERRY WILLIAMSON
SHERM SWEENEY
DAWN NICHOLSON

MAN/ROLAND (POLYMENT)

Itinerary Recap

- Fri. May 22 Departed DFW to Germany
- Sat May 23 Arrived 8:30 AM in Frankfurt Germany
- Sun May 24 Preparation day. No meetings scheduled
- Mon May 25 Harry Bowyer of Wolstenholme arrived in Frankfurt.
Discussed proposed itinerary and coordinated how we would present our story to those we came to see.
- Tues May 26 Met with Hans Reuffurth. Due to communication mixup missed meeting with Harald Küppers (Wittmann/Küppers Repro). Dinner with Harry Bowyer and Helmut Pleier (Man/Roland)
- Wed May 27 Met with Inno Eder (Eder Repros) in Stuttgart.
Met with Helmut Pleier (Man/Roland) and toured Man/Roland sheetfed facility in Offenbach.
- Thurs May 28 Met with Harry Bowyer, Paul Rink, et al (Wolstenholme) in Manchester, England.
- Fri. May 29 Met with Tony Johnson (Crossfield Electronics) in Hemel Hempstead, England
- Sat. May 30 No meetings planned. Toured London.
- Sun May 31 Jesse Williamson returned to Dallas. Harry Bowyer left for China. Gary Daugherty returned to Frankfurt, Germany for rescheduled visit to Wittmann/Küppers Repro
- Mon. June 1 Met with Harald Küppers (Wittmann/Küppers Repro) in Frankfurt, Germany.
- Tues. June 2 Met with Neil Gleghorn (The Box Place Ltd) in Staffordshire, England.
Attended Pakex '92 in ~~Leeds~~ Birmingham, Eng.
Returned to London.
- Wed June 3 Returned to Dallas
- Sun June 7 Attended Contex' Annual User's Group Meeting (w/Bob Enrick) in Boston, Massachusetts.

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Sunday, June 7 Attended Context' Annual User's Group Meeting (with Bob Emrick) in Boston, Massachusetts.

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TODAY 05/25/96

Reuffuth (Gary/Jesse)

Hans Reuffuth

Crasfield (GARY/JESSE)

Stere Riplay Sys. Integration Spc Consultant

Tony Haliker Director Export Sales

Tony Johnson Head of Colour Technology Research

Kieppers (Gary Only)

Harald Kieppers

Eder (Gary/Jesse)

Inno Eder

Ray Prince GATF (Gary)

(Contacted Tony Johnson on our behalf)

Man Roland (Gary/Jesse)

Helmuth Pleier Dept Head / Print Demonstration

Wolfgang Sweiber Head of Printing Service

Walstenholme (Gary/Jesse)

Helen Middleton Mktg Services Assistant

Ron McDonald Technical Mgr / Inks Division

Harry Bowyer Mkt. Development Mgr

Paul Rink Head Dude

Dawn Nicholson Life Support

PrintSuper?

Jeff (?)

Contex (Gary Only)

Paul Beech Sales Executive

Neil Glegborn Managing Director "The Box Room"

Paker (Gary Only)

Nigel J. Cliffe Sales Director Catalyst Repro Technology

more printers must be trained so the graphics industry grow bigger and bigger. Today it's a must to demonstrate the machine, in the past we .. the machines to day we have to sell machines. About 16 - 17 years ago a copy center was built outside here in the ? area. It was a small hall with 3-4 machines. What you see today was enlarged before .. we now have 17 machines. Printing service is divided in two parts, demonstration and education that's my business, and sending away demonstrators. But we all live together in on house and the printer are more less the same they get .. for training for demonstration or they can be sent away. Right now guys from ? told me because.. These guys are everywhere around the world. So as I told you before ?.. to make it good looking .. beautiful color comes out. Where a lot of people .. and you have.. CCI without .. to make them familiar with the handling of the CCI and here we train them working with our center control desk. If he.. here we train them, job finding, job separation, that's the so called ... Technical Print Separation so everything what we can have .. must be prepared in some way and where we have only very short.. more runs the printer has no time to do just separations. A man can do that before, load.. choosing his job by means of a cursor. By means of his cursor looking for his job and bring it to your particular press. So what's behind I got to show you on the machine it's easier for me because the separation can be done here but I also .. on the press. Only for training purpose because it's.. and we have it on the machine to make people give them a safe feeling.

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Lots of background noise. Other person. Talking about calibrating. Talking about presses and change overs doesn't take more than one minute. That's the reason we have had a lot of success with this press. Because it's one over one it must by Unix. The device is in the middle the machine has very good access so in the comparison with a Miller machines in the past it was our let's say a very competitive machine. Now we also own Miller. We offer same technique twice more less. Because the turning device is more or less the same. It must be same process. The printing is usual the printing zone transfers to collecting zone .. mode the sheet is transferred to the next unit it turns around till it comes .. to the detecting device that's all. It's Miller.... except Heidelberg they have a one arm.. but the principal is the same. .. to assure precise alignment. Miller is the same process. Jesse. We've never switched it. Other person. That's always a question I am always asked because a lot of machines from our Unix presses Miller, Heidelberg were sold with a perfecting device and it was standard equipment more less. And if I ask printers how often do you use it - look at this - the .. is here what .. a ... presses it was a special .. device. In our country. Jesse. Well in Miller you have to say I want, it.. Other person. On a Miller no problem. ? is much more easier to install a ? device ... difference. Extreme background noise. Other person. That's RBI console, that's our ? machine, that is the RBI control the remote control for this machine. This RBI is an optional for a one over one machine. It must not .. they have the same layout more less.. Jesse. We make many two over two's? Other person. For two over

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two we have ? machines because the two ... for one over one is one part. We have machines that are regular size, four color plates for two over two. Gary. That's what we have. Jesse. What does record mean. Other person. Record is a five ... configuration. I show you what I mean. It's a record theory..

Other person. Unix presses .. the part when a printer made a decision for a five Miller press... ? they also have five Miller machines and if they bought a Unix press it could be Miller, a Curbower, a Kamorie, a Mitsubisi, a Heidelberg now we also compete in this market. Akamie has a five Miller press that looks like a Unix press. Jesse. I haven't seen them print well. Other person. I'm not happy with this composition because a had some... there was some success in the Far East .. States. But as far as I know they don't last as long as ours. Ours has been for 4 years. Jesse. There is one is Dallas that's two years, we bought a company out .. that's two years old it didn't print worth a shit. Other person. Ok let's do that. I don't justify the ? because a man who bought a machine like that must be convinced. Here we have in the middle a double size. Jesse. Prints like a Kamori? I would say more like a Lanita. More like Lanita. They have problems with... The principal is still the same. All our .. work like the Miller they were the reinventors of this. Talking about main controls. So what do we have to change, a mechanical change. They have to make by hand. But what do we have to change over for a table like this... Talking about plates on an 800. That's a 90,000 not 800. 44,000 is only half as much but 90,000 is a lot. 90,000 on the 800. This one is running up to 40,000. Jesse. Can you change the grippers. Other person. No, you can change we say you shouldn't change if it exceeds 20. I show you. Setting that must be changed here is ?, and the dial out here. Only once a ? and a dial that's all. Then nothing more must be done. All other settings is necessary and is the ? of the front plate .. can be done from outside. ? all front plates without a tool can do it from here. The ? of the alignment.. can be done from outside.... Individual settings from outside. Also a caulking and image caulking can be done by means of our transverter. So do a job the first color to the second caulking can be done, not plate caulking we use the transverter for image caulking. This is sheet caulking, ok, for the alignment and in between we also can make a caulking by means of this element. This is a transverter where you normally... Talking about transverter can not make out clearly. They were inventors of the principal, but we did something special with our so called ten o'clock position we make sure the sheet is fully printed half is delivered... for accuracy... Also the ink control. is main console, the changing of the ovulation timing is main console. In separation it means that you stop the press and you want to keep the profile of the rotors of the inkers stable to have a separate in the ink drain?. ? is on the main console program. Standing distance is integrated but with controller or without controller make console program.... Everything kept in control and programmed from the main console. That's the idea. To keep everything... An even an automatic washer device for the rollers is standard. But you can also do on the run you can change this

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... to form roller to minimize... What you don't do but lot of German ... must do is they change the plate ... half or down, you always have bearer. This press can run a bearer or not. Especially in the packaging field a lot of printers prefer for half to run original length. They change, we change with changing ? of the plates. If they increase the packing that would mean more grease of the set of the ink ... What we do we go away from there without changing the dressing of the... because we can run with or without bearer contact. To avoid to much pressure of the .. rollers we have a caulking setting for all inkers, up and down. Where it must be done at all. In here behind the .. key where it can come during the run on the run .. or we use this stroke. Jesse. So do you do it by automatic. Other person. No, not automatic, this is a manual board. And that's not on the main front of it down from here. ... strokes all of this is timing. Calculation timing on the main console. Jesse. If I want to take form roller that hit's here and I want to move it to here. Other person. Yes, that is timing through you change the profile from .. that's done on the main console. What I meant it was the ... calculation of the form rollers. Also the form rollers can have a certain oscillation to reduce ghosting. Jesse. You can speed it up or slow it down. Other person. No, that is only a side way motion.... stroke... that was motion of the ink form rollers. So you started our ... Jesse. We made our own rollers do this. Other person. It washes out sometimes and the part we have a special roller it was so called ? form roller. It was good for frame work like this. But with this type of roller with it's accurate motion we can have better results regarding ghosting.... Everything we sell that means all this information from the machine is either .. here we have the electronic component and here the key components, everything is controlled on the run and what do you see here? That's all. For the full control of the machine as a process it .. the eye or sees the eye whatever you ask. All the whole dialogue is a ? Let's see what we have in here I bet we have a production time, for the job we have in production and a job separation time will come out again, but we can go through different jobs which are processed or which can be repeated. That's our job separation. So a .. can do now a job separation of putting job ...process can be timed we also can copy an existing job giving a new customer name. I don't want to show you now I only want to explain. Jesse. So you can copy this one and wipe it off and then and then have a copy change. Other person. You can keep it but give it new name because this job be that for instance was a laser job. As a paper, what do you say label paper, and the whole setting up the machine same size, same ? setting can be used. Except the customer name. Why to make it either richer setting of everything. Jesse. Can you do that. Other person. I don't know how to handle it in detail but I have to say the daily use it works. Jesse. You told me you knew everything. Other person. Not everything, not everything. I try. Jesse. On this press if I picked this and I punched this in does this set the feed board and everything. Other person. Right. So when I go through you will see more details. The machine was set for 6000 speed, minimum speed was 3500, washer speed was 6000. Now nothing, we can have

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one more look and see ink water balance. You see 1, 2, 3, 4, 5 units were on this one was off. That is the ? cycle that means fountain roller takes away ink every third revolution. We can change every 6 every 9, it's a program factor for low amount of ink arrangements. We ... have some values for these.. ink roller, here we are. The values for the oscillation timing. Whenever we go through with our cursor here we can change all the particular units we can increase and decrease water, or ink. All ink .. are closed now this one is opened about 70%. So everything can make control here or we can make control from this console. If two men work together, one man for instance can make register, with the original menu now. So with the cursor plus and minuses we can do on run ... I can say plus and minus like this and go down see the change take place now like this. The other can use this one but it's not right way normally you define it from here. But only on the run. Jesse. Does that move the plate cylinder? Other person. Yes. So every individual unit or you can make what we call mix. If one man is working with ink here this unit would be opened, I told you. This one number five, is here, I would to look for the ink unit number five. I've got one open, no they are closed now. You can all see the ... here and you go through no information everything is on zero. They are all on zero. They are closed. But one man can operate here can open five like this, you will see now, and the other man can make corrections with the cursor here. They can work in combinations. There is no need to use this push button you gonna do everything over here as well. But whatever you do it's illustrated shown on this console here. Only to visualize what you have done to justify the sheet. But I want to show you the dialogue of the machine. Not running around the press, everything is show here. I close them up again. This profile can be stored on a .. or it's stored with a job. I think you must know again that although that you would be ... here. ... about the duration of this one... gives me temperature control, gives me the percentage of alcohol 2% difference. The control takes by .. control of the additives, it's so different because most of the American guys work without alcohol. It's more relative to the alcohol. It also gives that information of the conductivity, must be somewhere... You can control the agents related to the system you use you can integrate... We have a system that work at about 2% of an additive. Normally Jesse. When you wash the blanket what blanket washers? Other person. Blanket washers are here. Jesse. Do you spray the blanket with water. Other person. It is sprayed with water and ?. Normally is a little bit water is a cloth that is pressed against the blanket before it stands up. Jesse. Where does it take it to?

Other person. Lots of background noise. We like it very much because it don't use that much of the tank. We take a rag we put the rag in take it around the whole machine ... Jesse. What about the plates, do you wash the plate at all? Other person. No, no.

Other person. You find sheet size and then ... move to right position.. automatically the ... setting for the which units are on is indicated or not and that what the system uses, but we

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.... They will change to the required position. Jesse. If I want to go to the heavier stock you know.... Other person. I recommend the change gripper from the transverter if it exceeds 20,000. No changing of the .. must be done only here.. because of the timing. Can not understand lots of noise.

Crosfield

Other person. The pastel ^{correction} can be modified to either biased or dirty colors or towards true pastel colors, clean pastels. And if you shut down the ^{GRAY BALANCE} windows so you can get into the ... neutralization on these colors which is slightly off neutral. And then use the pastel ^{correction} to boost those dirty colors. That gives you the best chance of actually bringing the up. The danger of doing that was bring down the pastel boost ... to bring down the gray balance window. Is that you might start to make these browns go a little bit bluish? The pastel boost on the other hand should help to bring them back. I say I've never tried to do it. It's the way I would naturally look to get around that process. Gary. Now one of this things that's happened to us when we used when we were working with the gray balance window is that then we had a, we could recover some of this and then we would get very harsh when we went into an actual neutral area. We get a very harsh break and get some contouring around that. But I don't know that's simultaneously we did something with pastel boost but frankly I'm not sure what we did. But I don't believe that we ever did simultaneously with using the pastels controls and also the ... the gray balance window. Other person. I have to say I have never tried it. It's just the way I would look to get around the problem. Because the pastel boost works is it removes the neutral components from a color. So as long as the color is not neutral it would do something to it. It would then boost the color in least saturated region. And what we have in ... is a ? that shows a bias toward the lighter colors and then towers off towards the deeper tones so that when you use this it doesn't boost the saturated colors at the same time. It just boost the desaturated colors. To adjust colors that are near neutral it should work but it does depend on whether you can get remove the gray balance window to a significant degree to be able to get something to work on and that could be the problem. So I know that gray balance window can be a problem in this particularly in this sort of color. You can see it there. It's switching from colors to neutral and I've seen that before. What I hope to do on one of there next versions of software to be somewhere off. Is to take out the gray balance window and do it in a different way. We did it once in 84 and that was when we were putting in the GCR program in and I took it down to customer site when we were running field trials. And ? some browns. Taking out the gray balance window just killed those browns completely. So I was thinking of putting a brown control in but I got convinced by customer service and their marketing people that it would be better to go back to what we had before to put the gray balance window back in and so that's what we did. But I'm not terribly happy with it for this reason. It always does that when you see strong reds going in to shadows. And red is where you notice more than anything, because it has such a big effect on the magenta and yellow. And it suddenly pulls the magenta and yellow

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Date of Meeting: Wednesday, May 27, 1992

Company Name/Address: MAN Roland
Graphic Center
BorsigstraBe 16
6052 Mulheim am Main
Telephone (069) 83 05 28 08
Fax (069) 83 05 24 76

Met With Position: Wolfgang SchweiBer/Head of Printing Services
Hellmuth Pleier/Department Head-Print
Demonstration

Reason For Meeting: To view MAN Roland sheetfed presses.

Meeting Synopsis: The MAN Roland plant in Offenbach is their
Sheetfed Demonstration, Training and Technical
Research Facility.

We met with Wolfgang SchweiBer (head of
printing services) and Hellmuth Pleier
(department head of print demonstration.)

Hellmuth was very knowledgeable of the
printing process as well as their presses. He
had been a printer and was very technically
oriented.

Our original meeting in the conference room
discussed their experimenting with water-based
metallic inks which are produced without using
heavy metals. This was something they felt
would be coming up in the near future, but
they are not able to achieve the high-gloss
effect that they get from the standard
metallic inks at this time.

We discussed the use of fiber-optics on their
presses. They said this was being done on the
web presses, and they were now using fiber
optics on the sheetfed presses. This is to
get the information from the console/computer
to the press. The data-transfer rate is
specified as 625 Mb per second.

The Direct Imaging Press at Heidelberg also
was discussed, and they think that technology
will be used in the near future in the
newspaper business. The ability to print with
Direct Imaging on the large sheetfed presses
is out of the question at this time because of
the expense, and the materials used on the
press.

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Also, the amount of time to process a large sheet is much greater than that of a small sheet. The Direct Imaging is being done on a small press because of the space requirements and they have not been developed so they would fit on the large presses.

We discussed the future of printing presses and other technology. They said they felt like printers in the U.S. change out equipment much more rapidly than those in Europe. Gary and Jesse both were surprised that the places we went to see had so much new equipment considering the size of these companies.

Next we took a tour through their plant and the demonstration room, which was very overwhelming. Their demonstration room had at least, one of every press they made. A couple of the presses they had two of each. They bring people in from all over the world to demonstrate and test the presses here.

They also had another room where they had at least one of every press they made, and two or three of some. In this particular room they would tear the press all the way down to the floor and rebuild it. This was with the company's engineering and electrical people. Great idea for training.

We also looked at a Gravure sheetfed press that was in an experimental room. One of the people from MAN said that there was a dramatic increase for sheetfed Gravure work in Europe. This growth was partially based on the development of inexpensive, reusable cylinders.

They did show us a new sheetfed Gravure press they were working on that was a one color press.

About the fiber-optics, we did discuss that they were able to add a lot more functions and information from the press and to the press because of fiber-optics. It was able to handle a lot more different functions going through the fiber-optics than a standard wire. They felt like the more information that can be brought up on the monitor at the console will help improve the overall job considerably.

This is in the number of sheets you can run, the quality coming off the press, etc.

Hellmuth did say that the old style Miehle was a great press for the pressmen. It was easy to get between the units to work on rather than the new Komori-style presses. Their new 800 style is of the Komori-type design.

We discussed coating on jobs and they said that they were shipping a lot of eight-color presses to the states with tower coaters. They were the first to have the eight-color press in the U.S. and they did not know of any problems with the press, except having the inks adjusted to travel that far.

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